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AS USED BY

Her Royal Highness the Princess Louise
AND
Her Royal Highness the Princess Beatrice.

LEARNING

The Guitar

SIMPLIFIED

by

M^{ME} SIDNEY PRATTEN,

(CATHARINA JOSEPHA PRATTEN.)

Forming a Companion to her celebrated Guitar School,

CONSISTING OF DIAGRAMS

OF THE

Scales & Chords of the principal Major & Minor Keys

REQUIRED FOR BEGINNERS FOR PLAYING ACCOMPANIMENTS TO SONGS.

Carefully Fingered & to each Key is added a

Prelude, Exercise, or Pleasing Piece & Song,

AND THE

Various Chords in the different Positions Fingered

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FOR THE

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TUNED IN E. MAJOR.

For the Use of Her Pupils.

TEACHER OF THE GUITAR
To Her Royal Highness the Princess Louise

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P R E F A C E

TO

"LEARNING THE GUITAR SIMPLIFIED."

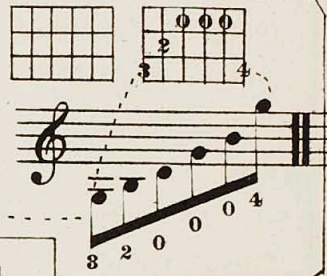
These paragraphs are numbered to facilitate references.

① My object in writing this book, is to simplify and remove the difficulties which those who are studying the Guitar meet with, in remembering the notes in their different positions, and the chords generally.

② It is often the case that those who have not the assistance of a master, and others who have for some time discontinued the practice of the Guitar, find the points above mentioned so difficult, that they are led to give up the study of the instrument in despair.

③ I have endeavoured to explain those difficulties by illustrating some of the principal Major and Minor keys, C, G, D, A, E and F. Major; and of the Minor keys A, E and D, in as clear and concise a form as I possibly could.

④ Each Key occupies two pages. One containing the notes of the fingerboard, and on the opposite page will be found the Scale and the principal and most necessary chords in their various positions. A little diagram is put over each separate chord as it occurs, showing how the fingers of the left hand are to be placed on the strings; thus



⑤ All the principal chords required by beginners are contained in the Major and Minor keys before mentioned.

⑥ The little pieces that follow each Example are written in a simple form to illustrate certain positions or passages of the keys, some different Guitar effect is introduced as the Slur, Glissé, Harmonics, the Staccato, Etouffé or Cantabile style, and passages for exercising the right or left hand fingers— Thus, as the pupil advances, something new is learnt with each key. At the end of the book will be found Songs also, to illustrate the different keys. I have also added twelve progressive pieces by different composers.

⑦ It is not supposed that students can acquire all that is to be learnt on the Guitar without an Instructor; and indeed, there are some difficulties which, to one unassisted, appear insurmountable; but they are easily conquered by a simple movement of the arm, hand, or finger, when explained by an experienced Teacher.

⑧ I would wish to draw particular attention to one great feature in these Instructions, in order to obtain a smooth, flowing, and elegant style. To acquire this, it will be necessary in certain passages to slip one or two fingers from one note to another, without lifting them off the strings; or, by letting one or more remain stationary, while the others change their places, thus:—



Where this is to be done it is indicated by a succession of dots— thus:—

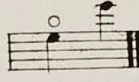
⑨ I have not thought it necessary in this Work to enter upon the different effects of a more difficult nature that the Guitar is capable of, as they will be found fully explained in my "Guitar School," a more elaborate work published by BOOSEY & CO. which also contains in addition to almost every necessary exercise a variety of Songs in different keys, and extracts from the works of the following great masters—GIULIANI, SOR, KREUTZER & LEGNANI.

* Now published in 2 parts in a cheaper form at 2'6 each.

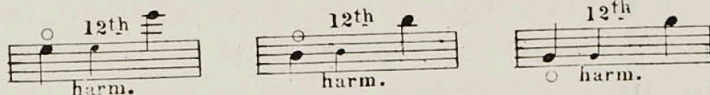
HINTS ON TUNING AND STRINGING THE GUITAR.

PREFACE

I have often heard the following remarks. 1.—“I cannot get my Guitar in perfect tune.”— 2.—“My Guitar will not keep in tune.”— 3.—“My strings are always breaking.”

The first may be caused by bad or “false” strings. When the string is “true” it will sound a perfect octave of the open string when pressed at the 12th fret thus:  if the string is false, then, it will sound either too sharp or too flat at the octave.

The way to try the gut strings is thus:—

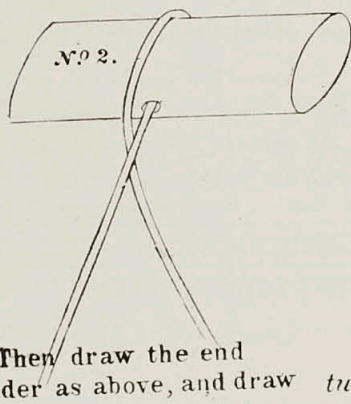
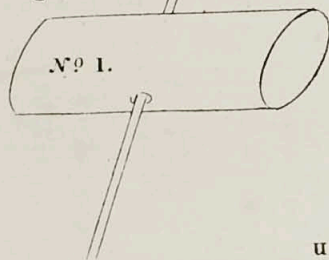


The Harmonics at the 12th fret are always perfect, so, if the string is good, the note that is pressed at the 12th fret should be the same sound as the HARMONIC NOTE on the 12th fret, if too sharp or too flat take off the string and turn it from the top to the bottom, the flaw, or defect in the string may disappear above the first fret, and the string found quite good or nearly so— but if still false, it will be found to be as much too high as it was too low before, or vice versa. If the first gut string is long enough, I invariably cut it in half it being easier to turn if false. Then if both ends are bad I have a fresh piece to try for the third or fourth time.

TO THE SECOND REMARK—I examine if the machine is bad or worn out:— As the machine may run down, or the strings have not been put on properly. By not twisting the strings under when put on they will not keep tight but continue to slip and run down, I therefore make these drawings to shew how the strings should be put on.

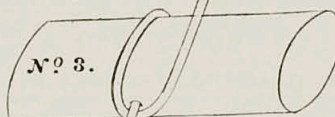
First make a knot at the end of the string, and put it in at the bridge where the pegs are

then carry the string with the right hand and thread it through thus:

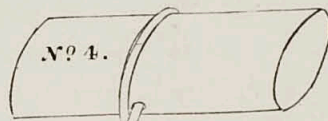


Then draw the end under as above, and draw the string down tightly and

hold it up with right hand while the left hand turns the peg of the machine up.



To tune the pegs hand. UP the strings turn from you with left to LOWER the strings towards you. be sure also to turn all the pegs the same way for up, and the reverse way for down.



This diagram applies to the little E gut string, being thinner requires two twists under and a loop or double knot to prevent it jumping out at the bottom.

12 The cause of the third remark may be, that the strings are bad, or some defect at the bridge, nut, or machine, (which cuts the strings) or, the Guitar is tuned too high.

13 To avoid the inconvenience of the strings breaking, I suggest to my pupils to tune the strings of the Guitar a whole note lower. Tuning the E silver string to D of the Piano, and the other notes in rotation, by this means the strings are not so hard to press down, nor so liable to break.

14 Unless playing with other instruments, for my own playing, I generally tune my Guitar a whole note lower, as above suggested, by that means the strings vibrate better and a more sympathetic tone is produced. See page 4. N° 15^d

TO TUNE THE GUITAR

FIRST EXAMPLE (UP TO PITCH)

⑮

The surest way of tuning the Guitar is with the Pianoforte. thus:

GUITAR.

The Six Open Strings.

To prevent the strings breaking it is better to tune them a whole note lower as by these smaller notes & italics.

PIANO.

See paragraph N° 13 in Preface.

Notes of the Piano in the Bass Clef.

TREBLE CLEF.

By tuning the Guitar to the small notes the Guitar is a whole note below pitch.

⑮ A

The Student will observe that the strings of the Guitar are tuned to the *notes of the Piano, in the Bass Clef*, but that the *Guitar notes* are written in the *Treble Clef* an octave higher. It will be seen that the Guitar notes are written an octave higher than they sound or, vice versa, the Guitar sounds an octave lower than the notation. Although the Guitar sounds the deep notes of the bass clef: to simplify it for writing it is written an octave higher, and put in the treble clef.

SECOND EXAMPLE.— Without the Piano.

Place 2nd finger on 5th fret of E silver string which will produce the sound of,

⑮

Tune next open string A in unison with it

OPEN STRING.

Place 2nd finger on 5th fret of middle silver string which will produce the sound of,

Tune next little silver string D, in unison with it

OPEN STRING.

Place 2nd finger on 5th fret of little silver string which will produce the sound of,

Tune next thick gut string G in unison with it.

OPEN STRING.

Place 2nd finger on 4th fret of G string which will produce the sound of,

Tune next middle gut string B in unison with it.

OPEN STRING.

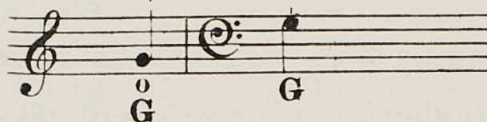
Lastly, place 2nd finger on 5th fret of middle gut string which will produce the sound of E.

And tune next little E string in unison with it.

OPEN STRING.

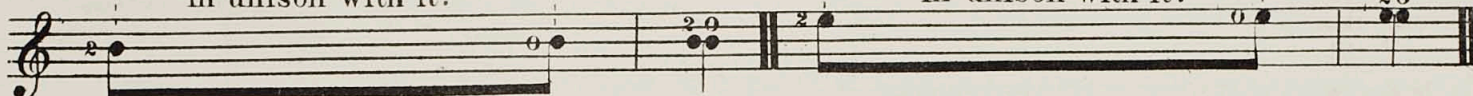
RESULT.

THIRD EXAMPLE.



result.

result.



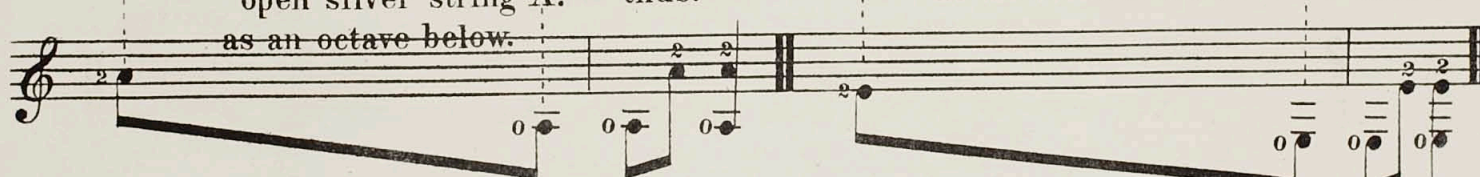
thus.

thus.



thus.

thus.



PRELUDE.



Learning the Guitar simplified by M^{me} SIDNEY PRATTEN.

TERMS AND CHARACTERS USED IN GUITAR MUSIC.

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| LEFT HAND FINGERING. | | RIGHT HAND FINGERING. | |
|-----------------------|---|-----------------------|---|
| Thumb..... | * | Thumb..... | ^ |
| First finger..... | 1 | First finger..... | . |
| ①7 Second finger..... | 2 | Second finger..... | : |
| Third finger..... | 3 | Third finger..... | : |
| Fourth finger..... | 4 | Open String..... | o |

The effects produced by the Right hand are called DASHES, ARPEGGIOS, DRUM, NAILS, and ETOUFFÉ. as illustrated. viz:

DASH

①8



Played thus.



ARPEGGIO.

Played thus.

DRUM. ϕ . D. or Tambour.

②0

Drum or ϕ ϕ ϕ 

NAILS.

②1

A Spanish effect produced by striking the strings with the outer part

of the nails of the right hand, beginning with the third finger and letting the 2nd and 1st fingers follow in rapid succession.

This effect is produced with the right hand, by raising it slightly and letting the thumb fall across the strings with a spring, and instantly raising it again to allow the strings to vibrate.

Also written thus



nails.

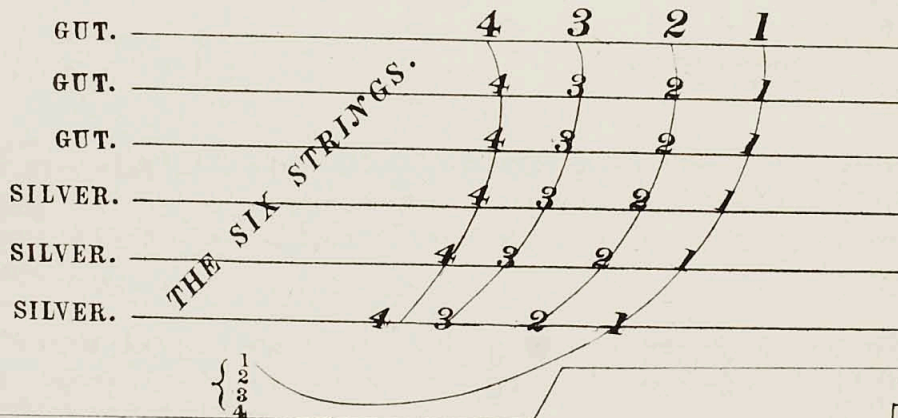
nails.

TWIRL.

②2



A pretty effect produced by the right hand. rather difficult to explain on paper, however, begin with the 4th finger and let the other fingers follow in succession, rapidly, in the form of a semi-circle - when finished the hand will be found closed.



THE SIX STRINGS.

1
2
3
4

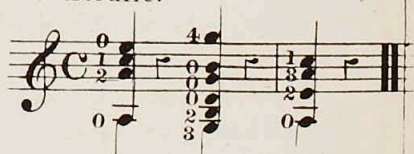
②3 ETOUFFÉ This effect is produced with the right hand, by stopping the vibration of the strings with the same fingers instantly after the strings have been struck, (but the left hand fingers remain on the strings) - this applies to quick passages.

Etouffé.



There is also another way in slower passages by striking the strings with the fingers, and then placing the right hand on the strings to stop the vibration.

Etouffe.



When this peculiar effect is intended the word ETOUFFE is generally written over the passage. see page 19.

②4 Barre. Indicates that the first or fourth finger should be placed across all, or as many strings as may be required.

The effects produced by the LEFT HAND are GLISSÈ, SLURS, APPOGGIATURA, VIBRATO and HARMONICS.

25

Slide forward. effect produced. Slide backward. effect.

GLISSÈ.

Strike the G#, then let the little finger slide quickly down to the E, which will sound sufficiently without striking the string again. see Waltz pages 13 & 15.

26

SLURS.

ASCENDING.

Strike E with right hand and while the string is sounding, thump the first finger of the left hand to make the F# sound.

Strike the F# with right hand, then quickly pull the 1st finger of the left hand off the string so that the E may sound.

ASCENDING.

Strike the E with right hand, then quickly thump F# and G# with the 1st & 3rd fingers of left hand.

DESCENDING.

First place both fingers of left hand on G# and F# ready then strike G# with the right hand, then pull the string with the 3rd finger so that the F# sounds, then pull 1st finger so that the open E sounds.

27

APPOGGIATURA.

a note of embellishment, generally written in smaller type.

Extract from page 25.

Place second finger ready, then strike the B with the right hand, thump C with left hand, then quickly pull 3rd finger to make B sound. Always play Bass with the first little note.

28

VIBRATO. w

A very charming effect, as used on the Violin and Violoncello.

Place the left hand finger on the note, remove the thumb from the back of the neck, then, as soon as the string is struck (which should be near or over the sounding hole) give a tremulous movement to the left hand or arm, and the note will continue to vibrate; this effect can be used with advantage in slow and pathetic music. see Andante, page 25.

29

HARMONICS.

See page 15- 3rd line.

HARMONICS are generally written in small notes indicating the strings to be struck. The figures over or under indicate the Frets. To make HARMONICS sound well, straighten the 4th or 3rd finger and lay it lightly, *exactly over the fret marked*, strike the strings near the bridge with greater force than usual, then quickly throw off the left hand fingers, to allow the harmonic sounds to vibrate.

The Harmonics will be found more fully explained in my **GUITAR SCHOOL*** pages 65 66 and 67 with Diagrams and Illustrations of the different modes adopted to express them by GIULIANI, LEGNANI, SOR, KREUTZER and NEULAND.

There is also another mode of producing Harmonics with double fingering (a double doigter) also explained with Diagrams and Examples. see pages 68 and 69. with many other effects and hints on TOUCH, TONE, and EXPRESSION.—*These are explained in my Guitar School* Part 2- Published by Boosey price 2/6*

Those who have not heard the Guitar well played, can have no idea of its beauty and sympathetic tones. Although I have endeavoured to explain all the effects in as clear and concise a form as possible, still, unless the Student can hear how they should be played, the effect cannot be realized. In the same manner as in studying a language, and not hearing the pronunciation.

*NOTICE.—The *Guitar School* which was 12/- is now published in a cheaper form in 2 parts at 2/6 and is now called "*Guitar Tutor*." Learning the Guitar simplified by M^{rs} SIDNEY PRATTEN.

THE SIX OPEN STRINGS.

THE NUT.

1st FRET.

2nd —

3rd —

LESSON THE FIRST

FOR THOSE WHO HAVE NOT YET LEARNT THE GUITAR.

As the positions of the chords in the key of C Major are to some very difficult, and tiring to the hand and arm of the beginner, until the fingers of the left hand become accustomed to press on the strings and the right to strike I suggest that before looking at the notes on the fingerboard, the pupil should learn the six open strings and then keep the pupil for the first 2 lessons in the key of G Major see pages 9A and 13.

Then learn to strike the strings with the right hand, put the little finger down on the sounding board, raise the wrist slightly, and strike with the following fingers see diagram of hand N^o 3.

For this fingering refer to page 6. N^o 17.

To strike the following, and to form the position of the hand, let the thumb always close over the first finger, resting between the first and second joint see diagram of hand N^o 2.

The 2nd finger follows the 1st and both close under the thumb.

The 3rd finger follows the 2nd & 1st so when the chord is struck the three fingers will be closed.

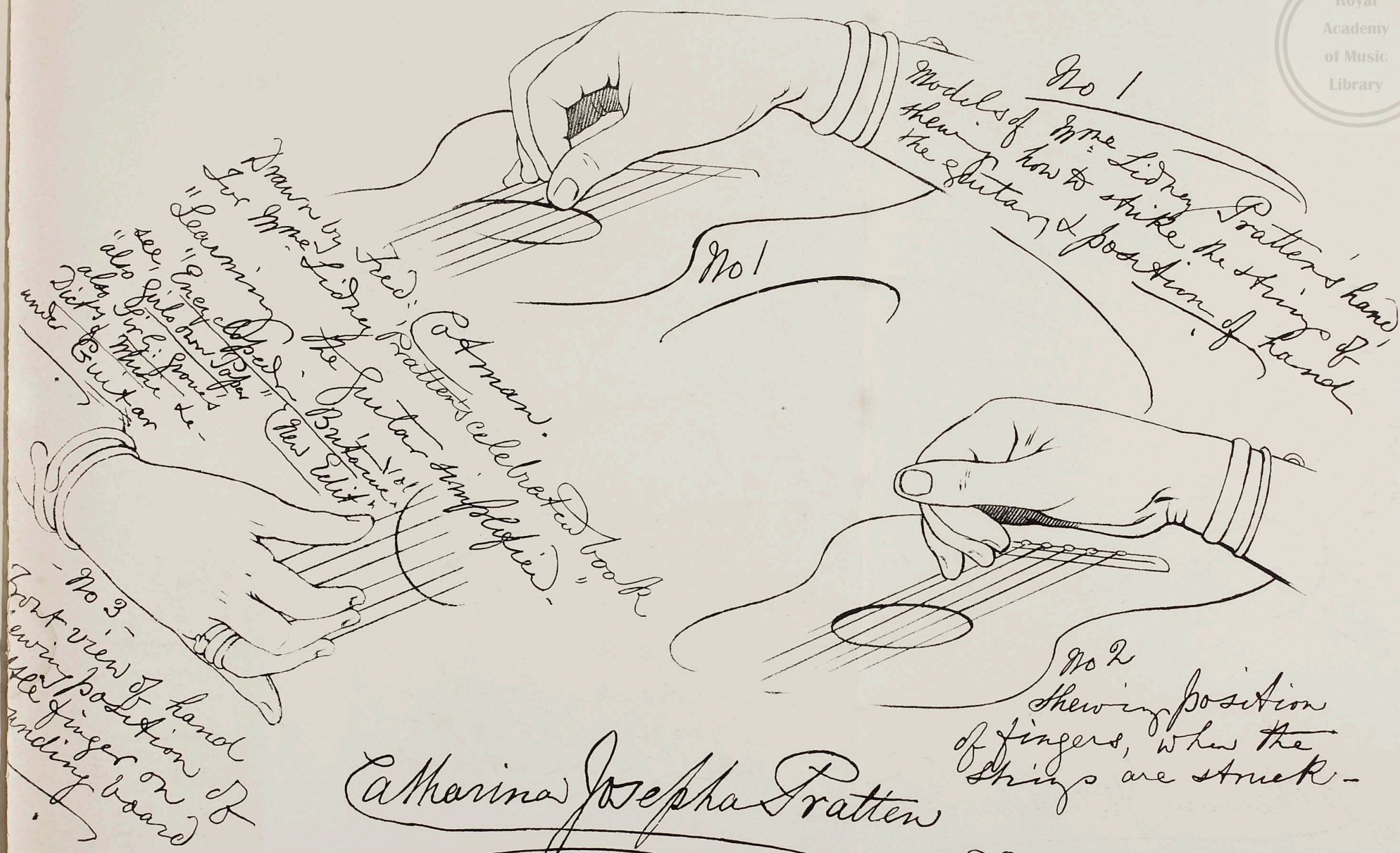
If still a difficulty in striking, then try the following line

Try this way with 3 Gut Strings.

Or this, strike G string with thumb.

Learning the Guitar simplified by M^{me} SIDNEY PRATTEN.

For this way of striking see re mark at top of page 9A.



Models of Mrs Lidney Pratten's hand
showing how to strike the strings & position of hand

No 1

Drawn by Fred. Pratten's celebrated book
for Mrs Lidney Pratten's
"Learning the Guitar simplified"
see "Pencil Points"
also "The Guitar"
also "The Guitar"
Dietrich & Co.
under "Guitar"

No 3
Front view of hand
showing position of
fingers on
standing board

No 2
showing position
of fingers, when the
strings are struck.

Catharina Josepha Pratten
London. 1883.



THE SIX OP

As the
and arm
the right
open strin

Then lea
the wrist



To strik
resting bet



If still a dit

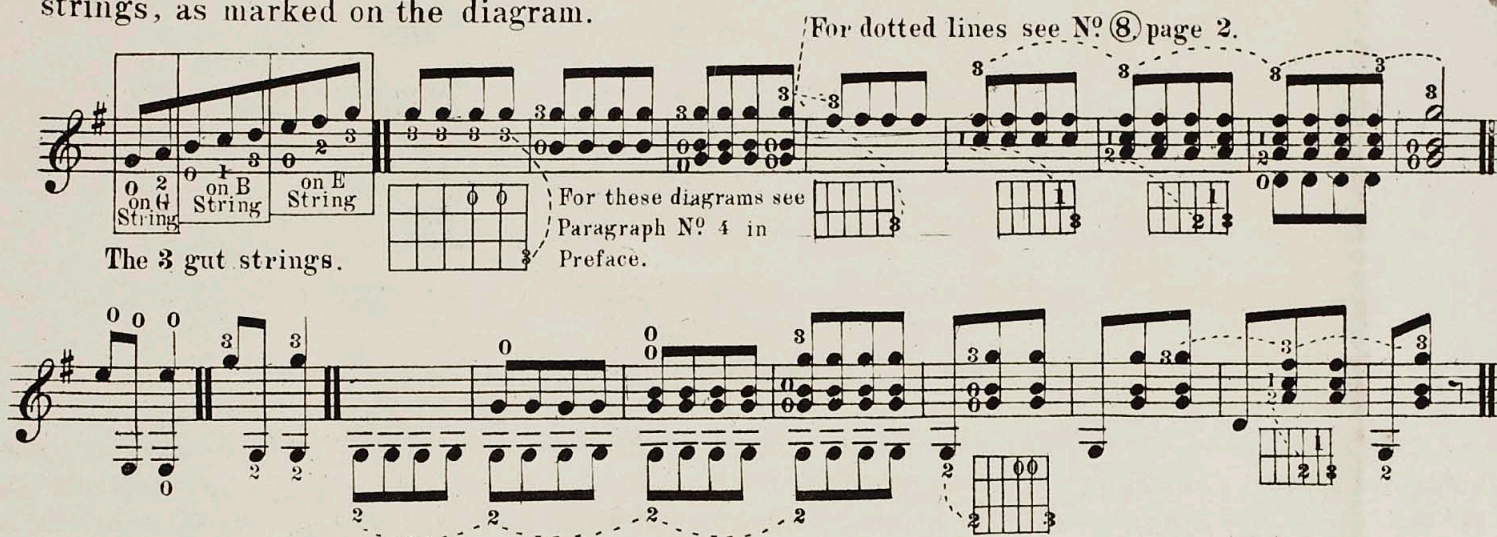
Try this wa
with 3 Gut
Strings.

Learning the C

Should the pupil find a difficulty in playing the three preceding Exercises, leave them for a while, and practice the following, when on returning to them they will appear easier.

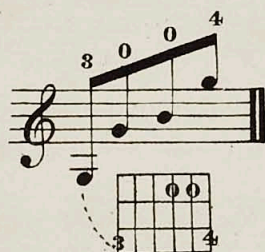


When the pupil can strike the strings, then learn the Scale of G Major on the three gut strings, as marked on the diagram.

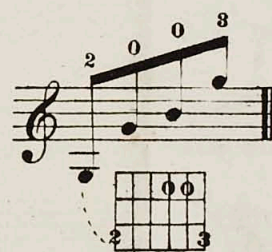


When the pupil can play the above chords perfectly, then learn the Song "Benedetta" see p.31

The correct way of fingering the chord of G is thus



But beginners whose little fingers are short or weak will find the following mode easier.



After this exercise on notes already learnt better take page 9A and page 13 (top 3 lines) before going to C Major.



The pupil having learnt to strike the strings and place the fingers on the frets, can go on with C Major, learning the notes on the silver strings, or continue still in the key of G major as above suggested.

THE SIX OPEN STRINGS.

The scale of G made on the 3 gut strings

SILVER STRING. SILVER. SILVER. GUT. GUT. GUT.

THE NUT.

1st FRET. 2nd 3rd

LESSON THE FIRST

FOR THOSE WHO HAVE NOT YET LEARNT THE GUITAR.

As the positions of the chords in the key of C Major are to some very difficult, and tiring to the hand and arm of the beginner, until the fingers of the left hand become accustomed to press on the strings and the right to strike I suggest that before looking at the notes on the fingerboard, the pupil should learn the six open strings and then I keep the pupil for the first 2 lessons in the key of G Major see pages 9A and 13.

SILVER GUT.

Then learn to strike the strings with the right hand, put the little finger down on the sounding board, raise the wrist slightly, and strike with the following fingers see diagram of hand N^o 3.

SILVER GUT

For this fingering refer to page 6. N^o 17.

To strike the following, and to form the position of the hand, let the thumb always *close over the first finger*, resting between the first and second joint see diagram of hand N^o 2.

The 2nd finger follows the 1st and both *close under the thumb*.

The 3rd finger follows the 2nd & 1st so when the chord is struck the three fingers will be closed.

If still a difficulty in striking, then try the following line

Try this way
with 3 Gut
Strings.

Or this, strike G
string with thumb.

For this way of striking see re-
mark at top of page 9A.

As I find beginners have so much difficulty in forming the correct way of holding the right hand, unless a good position is obtained they cannot strike the strings without twanging, which is a great fault. The secret is, the weakness of the 3rd finger, (more or less.) So that I have written the following exercises in which the third finger is not to be used until the position is formed, after which, the third finger will fall naturally into its place.

The scale of G on the 3 gut strings.

Nº 1.

Nº 2.

^ Dolce (over sounding hole) -

Nº 3.

After this the pupil can learn next page, and song page 31, striking the chords in the above manner.

Nº 4.

Strings.

For harmonics see page 7. Nº 29

THE OPEN STRINGS.

SILVER STRING. SILVER. SILVER. GUT. GUT. GUT.

THE NUT.

1st FRET. 2nd 3rd 4th 5th 6th 7th 8th 9th 10th 11th 12th 13th 14th 15th 16th 17th

1st FRET. 2nd 3rd 4th 5th 6th 7th 8th 9th 10th 11th 12th 13th 14th 15th 16th 17th

When a passage has the position marked in Roman figures or otherwise, the 1st finger should be used for *that* fret, and the other fingers follow as they may be required on the other frets.

Example thus

As this chord occupies three frets viz: the 5th. 6th. & 7th. to explain this, I draw the six strings

thus.

Then I only draw as many frets, as I may require, namely three

thus.

As the chord is marked Vth position, place the 1st finger on the 5th fret, and let the other fingers find their places. The 0 signifies the Open string.

IX.

Another Example

IX.

BODY OF THE GUITAR.

For the more elaborate study of the Guitar in its difficulty the student will find exercises and scales in thirds, sixths & octaves & extracts of more difficult compositions by various composers in her *Guitar School* Published by Messrs Boosey in 2 parts at 2/6 each.

All Guitars should have marks placed on the neck at the 5th. 7th. & 9th. frets as it is a guide to find the different positions.

As many notes of the same name and sound occur on different strings, in different positions, it is best for the pupil to learn the *one set of notes first* (as they appear in the Scale placed at the top of this page, and are also marked with circles round the notes on the diagram of the finger board,) and then learn the other notes as they are required, by comparing the passages marked in their different positions and the Diagrams placed over them.

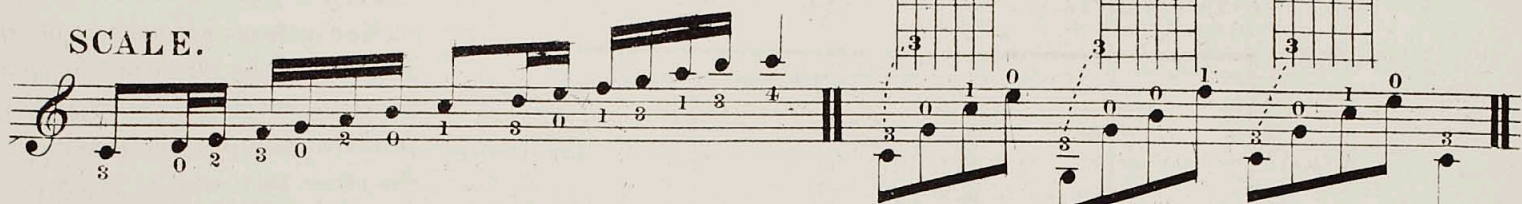
KEY of C MAJOR.

11

Exercise on the Open Strings.



SCALE.



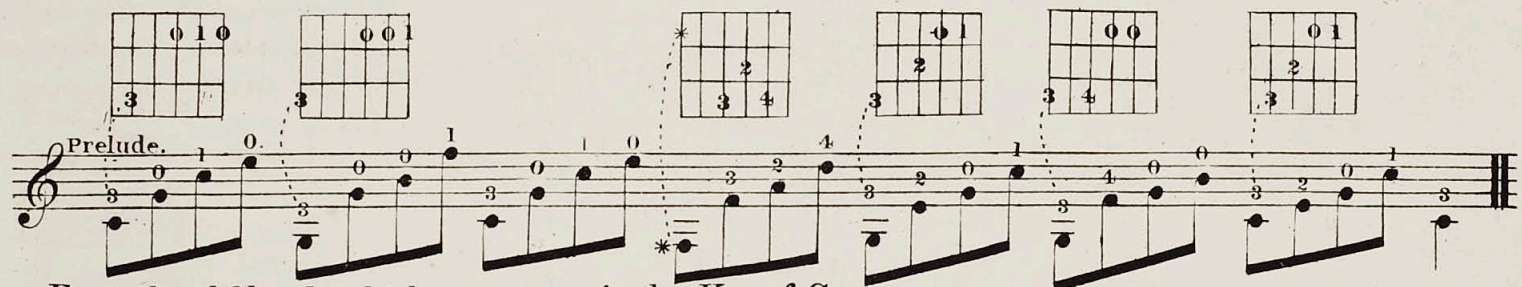
Exercise.



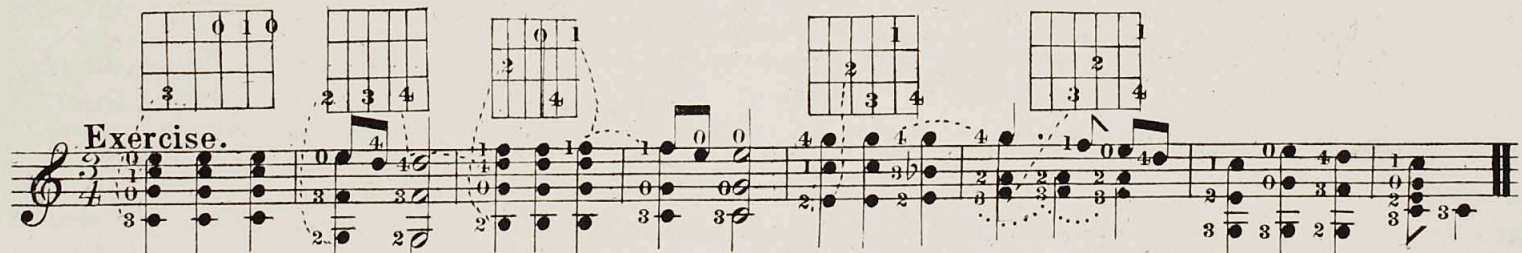
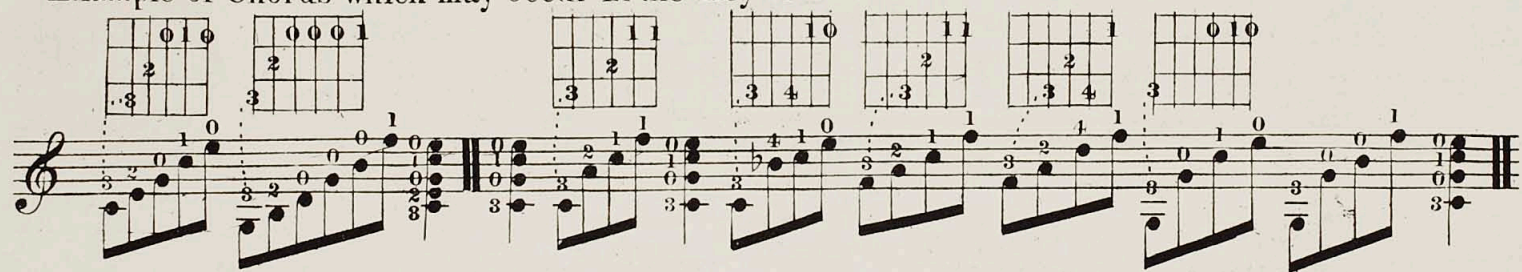
WALTZ.



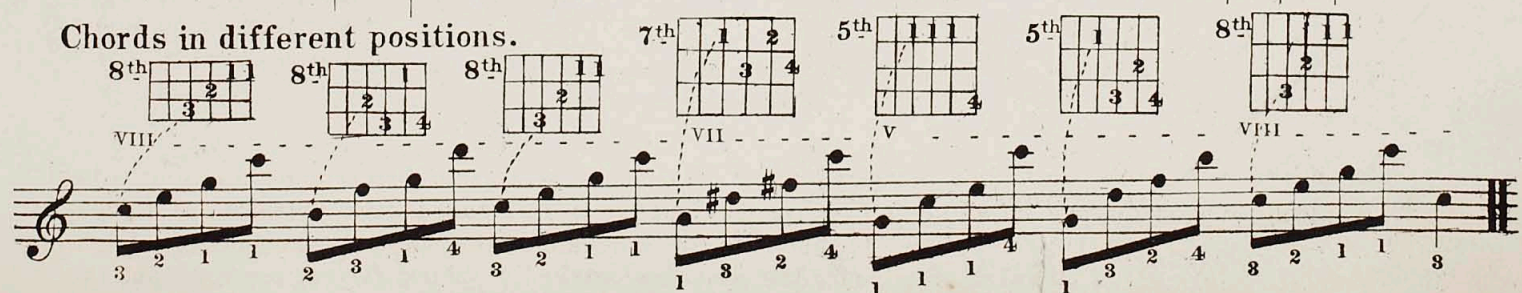
Here follows Song page 29.30.



Example of Chords which may occur in the Key of C.



Chords in different positions.



G Major.

SCALE.

THE OPEN STRINGS.

SILVER STRING.

SILVER.

SILVER.

GUT.

GUT.

GUT.

THE NUT.

1st FRET.

2nd

3rd

4th

5th

6th

7th

8th

9th

10th

11th

12th

13th

14th

15th

16th

17th

1st FRET.

2nd

3rd

4th

5th

6th

7th

8th

9th

10th

11th

12th

13th

14th

15th

16th

17th

When a passage has the position marked in Roman figures or otherwise, the 1st finger should be used for *that* fret, and the other fingers follow as they may be required on the other frets.

Example thus

As this chord occupies three frets viz: the 5th. 6th. & 7th. to explain this, I draw the six strings

thus.

Then I only draw as many frets as I may require, namely three

thus.

| | | | |
|---|---|---|---|
| 1 | 0 | 1 | 1 |
| 2 | | 2 | |
| 3 | | 3 | |

As the chord is marked Vth position, place the 1st finger on the 5th fret, and let the other fingers find their places. The 0 signifies the Open string.

Another Example



BODY OF THE GUITAR.

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G Major.

Musical staff with treble clef, key signature of one sharp (F#), and a sequence of notes with fingerings (0, 2, 3, 0, 2, 4, 0, 2, 0, 1, 3, 0, 2, 3, 2, 0, 3, 1, 0, 2, 0). Above the staff are three fretboard diagrams for guitar, showing fingerings for the notes. The first diagram shows 0, 2, 3, 4; the second shows 0, 1, 2, 3; the third shows 0, 0, 3, 4.

WALTZ.

Musical staff with treble clef, key signature of one sharp (F#), and a waltz melody. Fingerings are indicated below the notes. A 'glisse.' (glissando) is marked above a triplet of notes. The piece ends with a 'Fine.' marking.

Musical staff with treble clef, key signature of one sharp (F#), and a sequence of chords and notes. Fingerings are indicated. A 'glisse.' is marked above a triplet. A 'harm.' (harmonic) is marked above a note. A 'D.C.' (Da Capo) marking is at the end. Below the staff, it says 'Here follows Song page 32.'

Prelude.

Musical staff with treble clef, key signature of one sharp (F#), and a prelude melody. Fingerings are indicated. Above the staff are four fretboard diagrams showing fingerings for chords: 0, 1, 2, 4; 2, 0, 4; 0, 2, 3, 4; and 0, 0, 0, 4.

Musical staff with treble clef, key signature of one sharp (F#), and a sequence of notes with fingerings. Above the staff are four fretboard diagrams labeled 3^d, 3^d, 2^d, and 3^d, showing fingerings for chords in different positions. The diagrams show fingerings like 1, 2, 3, 4 and 1, 2, 3.

Musical staff with treble clef, key signature of one sharp (F#), and a sequence of notes with fingerings. Above the staff are four fretboard diagrams labeled 3^d, 3^d, 2^d, and 3^d, showing fingerings for chords in different positions. The diagrams show fingerings like 1, 2, 3, 4 and 1, 2, 3.

Musical staff with treble clef, key signature of one sharp (F#), and a sequence of notes with fingerings. Above the staff are four fretboard diagrams labeled 3^d, 3^d, 2^d, and 3^d, showing fingerings for chords in different positions. The diagrams show fingerings like 1, 2, 3, 4 and 1, 2, 3.

Musical staff with treble clef, key signature of one sharp (F#), and a sequence of notes with fingerings. Above the staff are four fretboard diagrams labeled 5th, 7th, VIII., and VII., showing fingerings for chords in different positions. The diagrams show fingerings like 1, 2, 3, 4 and 1, 2, 3.

Musical staff with treble clef, key signature of one sharp (F#), and a sequence of notes with fingerings. Above the staff are four fretboard diagrams labeled 5th, 7th, VIII., and VII., showing fingerings for chords in different positions. The diagrams show fingerings like 1, 2, 3, 4 and 1, 2, 3.

D Major.

THE OPEN
STRINGS.

SCALE.

THE NUT.

1st FRET.

2nd

3rd

4th

5th

6th

7th

8th

9th

10th

11th

12th

13th

14th

15th

16th

17th

1st FRET.

2nd

3rd

4th

5th

6th

7th

8th

9th

10th

11th

12th

13th

14th

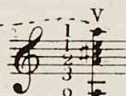
15th

16th

17th

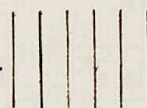
When a passage has the position marked in Roman figures or otherwise, the 1st finger should be used for *that fret*, and the other fingers follow as they may be required on the other frets.

Example thus



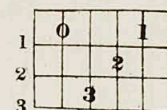
As this chord occupies three frets viz: the 5th, 6th, & 7th. to explain this, I draw the six strings

thus.



Then I only draw as many frets as I may require, namely three

thus.



As the chord is marked *vth* position, place the 1st finger on the 5th fret, and let the other fingers find their places. The *o* signifies the Open string.

Another
Example

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All Guitars should have marks placed on the neck at the 5th, 7th, & 9th frets as it is a guide to find the different positions.

D Major.

D Major.



WALTZ.

WALTZ.

gliss. See page 7. N^o 25

Fine

Harmonics.

Harmonics.

frets. 12 7 12

See page 7. N^o 29

D.C.

Here follows Song pages

Prelude.

See page 7. N^o 25

Here follows Song pages 33 & 34

Prelude.

0 1 3 2
1 3 2 4
1 0 0 4
2 9 0 0
0 8 1 2
0 2 1 3
0 1 0 3
0 1 0 2
0 8 1
2 1 4
0

Example of double notes.

[illegible]

Andante.

Andante.

The first system of the musical score is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked 'Andante.' The music begins with a whole note chord of F#4 and A4, followed by a half note chord of G#4 and B4. The melody then proceeds with eighth and sixteenth notes, including a triplet of eighth notes (G#4, A4, B4) and a sixteenth note triplet (C5, B4, A4). The system concludes with a whole note chord of F#4 and A4, followed by a half note chord of G#4 and B4, and ends with a double bar line and the word 'Fine'.

Chords in different positions.

7th 7th 10th 5th

Chords in different positions.

VII. IX. X. V. VI. loco

rall. D.C.

A Major.

SCALE.

THE OPEN STRINGS.

SILVER STRING. SILVER. SILVER. GUT. GUT. GUT.

THE NUT.

1st FRET. 2nd. 3rd. 4th. 5th. 6th. 7th. 8th. 9th. 10th. 11th. 12th. 13th. 14th. 15th. 16th. 17th.

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When a passage has the position marked in Roman figures or otherwise, the 1st finger should be used for *that fret*, and the other fingers follow as they may be required on the other frets.

Example thus

As this chord occupies three frets viz: the 5th. 6th. & 7th. to explain this, I draw the six strings

thus.

Then I only draw as many frets as I may require, namely three

thus.

As the chord is marked Vth position, place the 1st finger on the 5th fret, and let the other fingers find their places. The 0 signifies the Open string.

IX.

Another Example

9th

BODY OF THE GUITAR.

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A Major.



WALTZ.



Preludes in different positions.

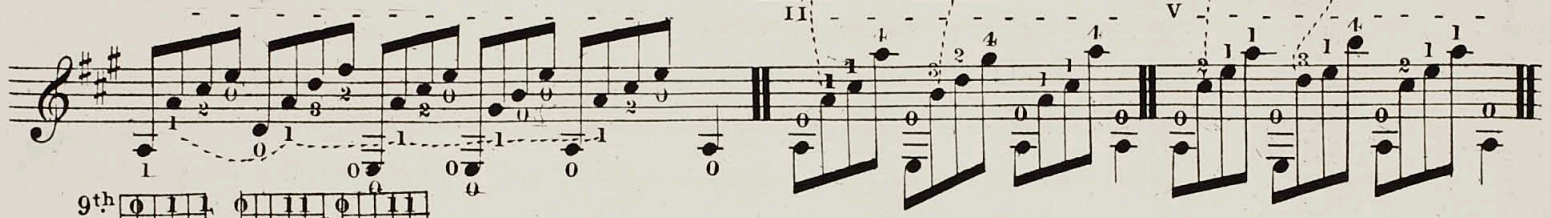
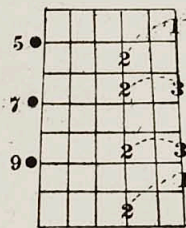


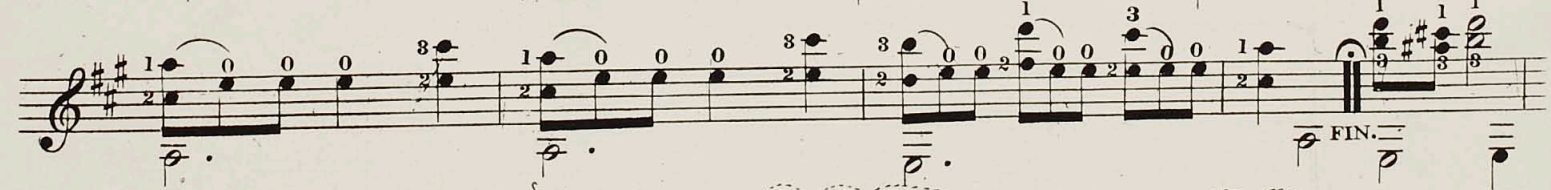
Diagram of notes used in the following Example and Piece.



Example.



Allegretto.



Ex: in the 9th position.



E Major.

SCALE.

THE OPEN
STRINGS.SILVER
STRING.

SILVER.

SILVER.

GUT.

GUT.

GUT.

THE NUT.

1st FRET.

2nd

3rd

4th

5th

6th

7th

8th

9th

10th

11th

12th

13th

14th

15th

16th

17th

1st FRET.

2nd

3rd

4th

5th

6th

7th

8th

9th

10th

11th

12th

13th

14th

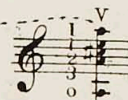
15th

16th

17th

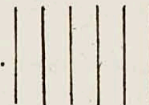
When a passage has the position marked in Roman figures or otherwise, the 1st finger should be used for *that* fret, and the other fingers follow as they may be required on the other frets.

Example thus



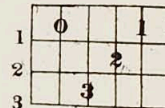
As this chord occupies three frets viz: the 5th. 6th. & 7th. to explain this, I draw the six strings

thus.



Then I only draw as many frets as I may require, namely three

thus.



As the chord is marked vth position, place the 1st finger on the 5th fret, and let the other fingers find their places. The 0 signifies the Open string.

Another
Example

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All Guitars should have marks placed on the neck at the 5th. 7th. & 9th. frets as it is a guide to find the different positions.

E Major.

9th Position.

IX.

here follows song-page 37.

This section contains musical notation for E Major, 9th Position, IX. It features a treble clef and a key signature of three sharps (F#, C#, G#). The notation includes various musical symbols such as notes, rests, and accidentals, along with guitar-specific notation like fret numbers (0, 1, 2, 3, 4) and a grid diagram. The text "9th Position." and "IX." are present, along with the instruction "here follows song-page 37."

Prelude.

IX. VII. IV. loco

9th

rall:

This section contains musical notation for the Prelude, IX. VII. IV. loco. It features a treble clef and a key signature of three sharps (F#, C#, G#). The notation includes various musical symbols such as notes, rests, and accidentals, along with guitar-specific notation like fret numbers (0, 1, 2, 3, 4) and a grid diagram. The text "Prelude.", "IX. VII. IV. loco", "9th", and "rall:" are present.

Moderato.

etouffe. See page 6. N° 23

dolce.

etouffe.

dolce.

cresc.

p

f

This section contains musical notation for the Moderato. It features a treble clef and a key signature of three sharps (F#, C#, G#). The notation includes various musical symbols such as notes, rests, and accidentals, along with guitar-specific notation like fret numbers (0, 1, 2, 3, 4) and a grid diagram. The text "Moderato.", "etouffe. See page 6. N° 23", "dolce.", "etouffe.", "dolce.", "cresc.", "p", and "f" are present.

F Major.

SCALE.

THE OPEN STRINGS.

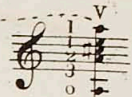
SILVER STRING. SILVER. SILVER. GUT. GUT. GUT.

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All Guitars should have marks placed on the neck at the 5th, 7th, & 9th frets as it is a guide to find the different positions.

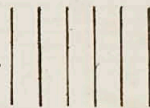
When a passage has the position marked in Roman figures or otherwise, the 1st finger should be used for that fret, and the other fingers follow as they may be required on the other frets.

Example thus

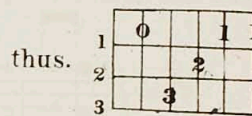


As this chord occupies three frets viz: the 5th, 6th, & 7th, to explain this, I draw the six strings

thus.



Then I only draw as many frets as I may require, namely three



As the chord is marked Vth position, place the 1st finger on the 5th fret, and let the other fingers find their places. The 0 signifies the Open string.

Another Example



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F. Major.

First system of guitar notation in F Major, featuring a treble clef and a key signature of one flat. The music includes various fretboard diagrams (fingerings) and a 'barre.' instruction. A reference to 'Song page 38.' is present.

WALTZ. Extract from Mauro Giuliani Op:57.

Second system of guitar notation, labeled 'WALTZ. Extract from Mauro Giuliani Op:57.' and 'Moderato.' It includes a treble clef, a key signature of one flat, and a 3/4 time signature. The music features various fretboard diagrams and dynamic markings like 'f' and 'p'.

Third system of guitar notation, labeled 'TRIO.' It includes a treble clef, a key signature of one flat, and a 3/4 time signature. The music features various fretboard diagrams, dynamic markings like 'p' and 'f', and articulation marks like 'Slur.' and 'loco'.

A Minor.

ascending SCALE. descending.

0 2 4 0 2 3 0 2 4 1 2 0 1 3 0

THE OPEN STRINGS.

SILVER STRING. SILVER. SILVER. GUT. GUT. GUT.

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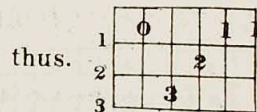
When a passage has the position marked in Roman figures or otherwise, the 1st finger should be used for *that* fret, and the other fingers follow as they may be required on the other frets.

Example thus

As this chord occupies three frets viz: the 5th. 6th. & 7th. to explain this, I draw the six strings

thus.

Then I only draw as many frets as I may require, namely three



As the chord is marked Vth position, place the 1st finger on the 5th fret, and let the other fingers find their places. The 0 signifies the Open string.

Another Example



BODY OF THE GUITAR.

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All Guitars should have marks placed on the neck at the 5th. 7th. & 9th. frets as it is a guide to find the different positions.

Song pages 39 & 40

Andante
maestoso.

dolce.

rall

7

il tempo.

dolce.

T

loco

See page 6. N^o 21 dash
N^o 18

Exercises
with the chords
in different
positions.

J

—

dolce.

loco

olisse.

Exercises in the various Chords.

loco

E Minor.

ascending. SCALE.

descending.

THE OPEN STRINGS.

SILVER STRING.

SILVER.

SILVER.

GUT.

GUT.

GUT.

THE NUT.

1st FRET.

2nd

3rd

4th

5th

6th

7th

8th

9th

10th

11th

12th

13th

14th

15th

16th

17th

1st FRET.

2nd

3rd

4th

5th

6th

7th

8th

9th

10th

11th

12th

13th

14th

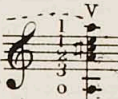
15th

16th

17th

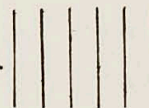
When a passage has the position marked in Roman figures or otherwise, the 1st finger should be used for that fret, and the other fingers follow as they may be required on the other frets.

Example thus



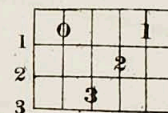
As this chord occupies three frets viz: the 5th. 6th. & 7th. to explain this, I draw the six strings

thus.



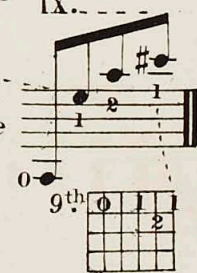
Then I only draw as many frets as I may require, namely three

thus.



As the chord is marked Vth position, place the 1st finger on the 5th fret, and let the other fingers find their places. The 0 signifies the Open string.

Another Example



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E Minor.

25

Prelude.

MAZURKA.

Moderato.

Andante molto espress.

All Guitars should have marks placed on the neck at the 5th, 7th, & 9th frets as it is a guide to find the different positions.

THE OPEN STRINGS.

SILVER STRING. SILVER. SILVER. GUT. GUT. GUT.

THE NUT.

1st FRET. 2nd. 3rd. 4th. 5th. 6th. 7th. 8th. 9th. 10th. 11th. 12th. 13th. 14th. 15th. 16th. 17th.

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When a passage has the position marked in Roman figures or otherwise, the 1st finger should be used for that fret, and the other fingers follow as they may be required on the other frets.

Example thus

As this chord occupies three frets viz: the 5th, 6th, & 7th. to explain this, I draw the six strings

thus.

Then I only draw as many frets as I may require, namely three

thus.

As the chord is marked *vth* position, place the 1st finger on the 5th fret, and let the other fingers find their places. The *o* signifies the Open string.

IX.

Another Example

BODY OF THE GUITAR.

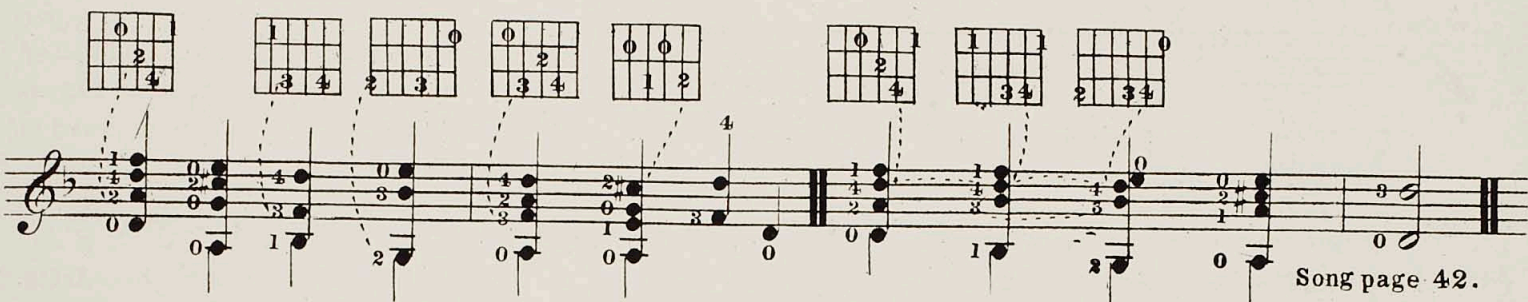
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D Minor.

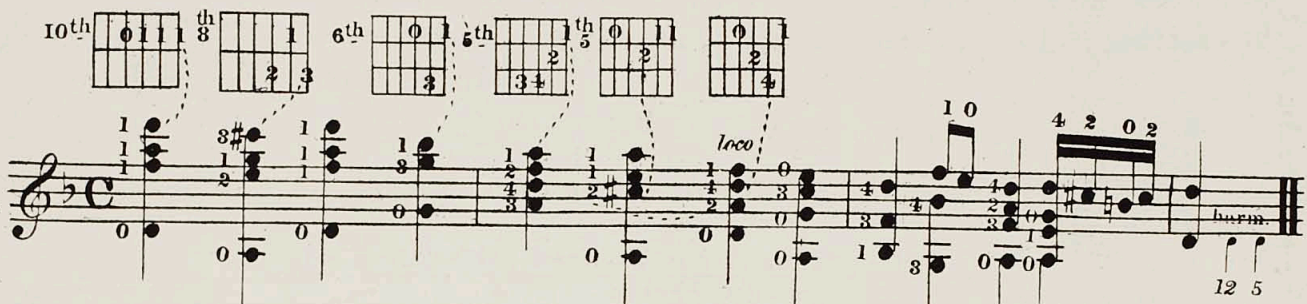
VI . . . VII . . . VIII

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Song page 42.

Chords in different positions.



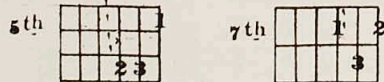
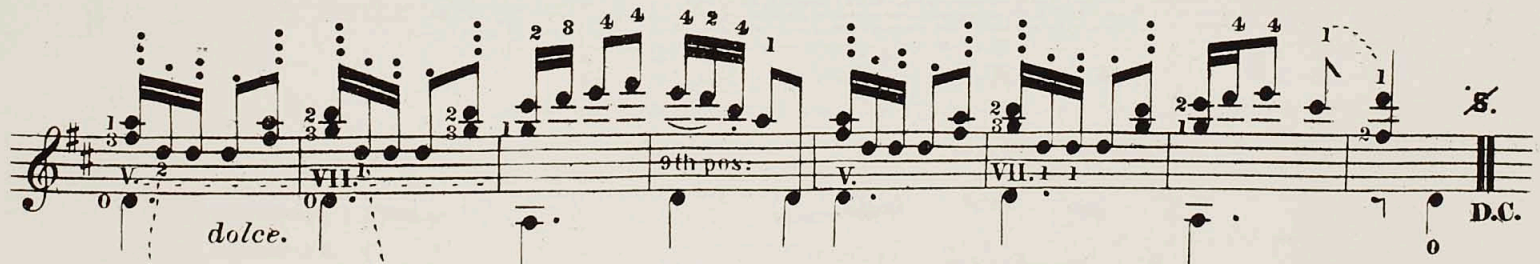
WALTZ
a l'Espagnol.

Moderato.



Glissè

Glissè



3d 2d 1st Fingers

Fingering of right hand . . .

28 The following harmonics (sounding an octave higher than written) can be produced on the different frets of the strings marked below.

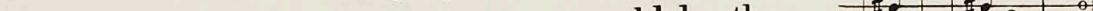
harmonics.

FRETS. 12

6th STRING. 5th STRING. 4th STRING. 3rd STRING. 2nd STRING. 1st STRING.

The pupil will see at a glance, by the above arrangement, the harmonics which can be produced on each string.

In the above example I have omitted the 9th fret harmonic on each of the strings, as it produces the same sound as the 4th fret, and is seldom used — by omitting it, I retain the uniform progression — otherwise it would be thus:



The second system of the musical score for 'The Merry-Go-Round' features a treble clef and a key signature of one sharp (F#). The melody is written on a five-line staff. The first measure contains a half note G4 (labeled 9), a quarter note F#4 (labeled 7), a quarter note E4 (labeled 5), and a quarter note D4 (labeled 4). The second measure contains a half note C4 (labeled 3). The third measure is a whole rest, with the lyrics 'Instead of' written above it. The fourth measure contains a half note G4 (labeled 9), a quarter note F#4 (labeled 7), a quarter note E4 (labeled 5), and a quarter note D4 (labeled 4). The fifth measure contains a half note C4 (labeled 3). The system is numbered 12 at the bottom left and 13 at the bottom right.

QUICK STEP—written to illustrate the various modes of making harmonics, and of writing them.

Here, only the strings and frets are written, without shewing the result.

HARMONICS. shewing the result.

STRINGS. *f*

FRETS. 5

rall.

Harm:

This perfectly round mark (○) indicates harmonics.

result.

STRINGS.

FRETS. 7 - - - 5 8 4 5 7 - - - 5

The same as preceding four bars. Here the player is supposed to know the harmonics, as there is no scale.

The same as preceding four bars. Here the player is supposed to know the harmonics, as there is no guide of fret or string. As written by LEONARD SCHULZ.*

FRET. 12 12 12 1 1 1 0 1 4 1 2 12 12 12 3 3 3 0 1
 STRINGS.
 FRET. 9 9 9 9 9 9 9 2 2 2 0 0

Harmonics with double fingering (a double doigter.) see Guitar School, page 68.

The musical score for 'The Ash Grove Ringing' is presented on two staves. The top staff is a single melodic line in treble clef, featuring a key signature of one sharp (F#) and a 2/4 time signature. The melody is composed of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The bottom staff is a guitar accompaniment, also in treble clef, with a key signature of one sharp. It includes various guitar-specific notations such as natural harmonics (indicated by a circle over the note), fret numbers (1, 2, 3, 4), and fingerings (1, 2, 3, 4). The accompaniment features a mix of eighth and sixteenth notes, often beamed together, and includes rests and accidentals. The piece concludes with a double bar line on the right side of the bottom staff.

* There are still other ways of writing harmonics very complicated and difficult to read, by Foreign Composers, they will be found explained with diagrams in my Guitar School. Published by Messrs Boosey in 2 parts at 2/6 each. Harmonics are in 2d book. Learning the Guitar simplified by MME SIDNEY PRATTEN.

SANTA LUCIA.

ROSSINI.



VOICE.
 Cum me se mo - ve la lu - na chie - na
 la ma - re ri - de l'a ria è se - re - na
 Ah che fa - ci - te mie - ze al - la vi - a
 San - ta Lu - ci - a San - ta Lu - ci - a
 Ah che fa - ci - te mie - ze al - la vi - a
 San - ta Lu - ci - a San - ta Lu - ci - a.

GUIARE.
 (Guitar accompaniment with simplified fingerings indicated by numbers 1, 2, 3, 4 on the strings)

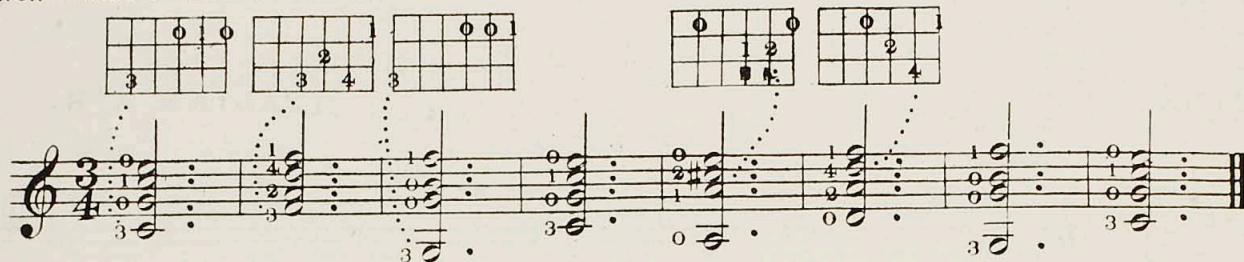
Learning the Guitar simplified by Miss Sidney Pratten.

THE FLOWER OF REMEMBRANCE. TYROLIENNE.

By kind permission of Mr. George Case.

ENGLISH WORDS BY R. S. SHARPE.

MUSIC BY CHARLES HAAS

*ANDANTE CON GRAZIA.*

VOICE. *O let me roam near
These charming flowers of*

GUITAR. *fragrant bow'rs, Or o'er the mead or sha-dy grove, Where I can see my
heav'nly blue In sim-ple beau-ty seem to say Re-mem-ber him who*

*fav'rite flowers, The flowers I so dear-ly love, For get me not, For
said to you... A friend a dear one far a-way For get me not, For*

*-get me not, For-get me not, For-get me not, Where I can see my
get me not, La la la la la la la, Re-mem-ber what he*

*fav'rite flowers, The flow-ers I so dear-ly love.
said to you,.... That friend a dear one, far a-way.*

Learning the Guitar simplified by Mme Sidney Pratten.

BENEDETTA SIA LA MADRE.

G. Major.

ITALIAN AIR.

GUITARE.

VOICE.
Be-ne-det-ta sia la Madre che ti fe-ce co-si bel-la, sei la

GUITARE.

più gen-til Don-zel-la nel bel fior di gio-ven tu: È vez-

-zo-so il tuo sem-bian-te di quegli oc-chi so-no a-man-te: via tu

sei la gio-jo mi-a be-ne-det-ta statti in su.

Harm^c

Learning the Guitar simplified by M^{me} Sidney Pratten.

The musical score is written for guitar and voice. It begins with a guitar introduction consisting of five measures, each with a simplified fretboard diagram above it. The first four measures are in 6/8 time, and the fifth is in 4/4 time. The main piece is in 6/8 time and consists of five systems of music. Each system has a voice part with two lines of lyrics and a guitar part. The key signature is one sharp (F#) and the time signature is 6/8.

System 1:

VOICE: O Bel - la Na - po - li che for - ma un gran Giar di - - no
Chi mai vuol vin - ce - re gl'in - vit - ti Car - - bo - na - - ri bi

System 2:

Se - - i la de li - - zio dei vo - stri Cit - ta - di - - na
so - gui in te - - sti Ce re - bro che non si stan ca ma - - i

System 3:

Vi - - - va il Prin - ci - pe la Co - - - sti - - tu - zio - - - ne Gri -
En vi - - va il Prin - ci - pe la Co - - - sti - - tu - zio - - - ne Gri -

System 4:

- dia - - mo sem - pre vi - - - va il no - stro buon Car - bon.....
- dia - - mo sem - pre vi - - - va il no - stro buon Car bon.....

System 5:

The final system continues the melody and accompaniment, ending with a final chord.

GUILIA GENTIL. CANTO POPOLARE.

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Royal
Academy
of Music

VII. library

ANDANTE.

V..... VII.... V..... VII.... loco.

VOICE.

GUIARE.

Giulia gen-til dal bel co-lor, Ah tu non sai che sia l'a-

mor Ma for-se un di ti bat- ta il cuor Al-lor sa- prai che sia l'a-

-mor Ah schiudi ai pal- - pi - ti di a-mor Giu-lia gen- ti - - le, il tuo bel

cor; E non vo- - le - - re, o bel te- sor, Ve-der-mi mor - - to dal do-

-lor. Tra la la la la la, Tra la la la la

la, Tra la la la la la, Tra la la la la la.

rall.....

2nd. Soave palpito del cor
Immensa gioia egli è l'amor
Della fortuna è nel rigor
Conforto e speme nel dolor
Ah schiudi etc.

3rd. Sostegno è amor dei nostri di,
Dolce alimento al nostro cor,
Felici son quelli che unì
Soave vincolo d'amor.
Ah schiudi etc.

Learning the Guitar simplified by M^{me} Sidney Pratten.

TIC E TIC E TOC.

Example of Song with accomp!
in the Spanish Style.

NATIONAL ITALIAN AIR.

D. Major.

VOCE.

GUIARE.

In the Spanish Style.

GUIARE.

In making the drum, it is bet-
ter to put down the F# with the
thumb to prevent the E open string sounding.

Tic e tic e toc mio bel mo ret - - - to

tic e tic e toc quan - - to mi pia - - - ce Nò nò nò nò

nò non e ea pa - - - ce di tra dir que

sto mio cor Tra la la la la la la

Learning the Guitar simplified by M^{me} Sidney Pratten.

la Tra la la la la la la la la tic tic tic tic tic
rall.

tic e tic e tic mio bel mo - ret - - to tic e tic e
a tempo.

toc quan - - to mi pia - - ce Nò nò nò nò nò non

e ca - pa - - ce di tra dir que - sto mio cor.

Learning the Guitar simplified by Mme Sidney Pratten.

THE RED ROSE.

from Ewer's Gems of German Song
by kind permission.

A. Major.

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Academy
of Music
Library

ALLEGRETTO.

VOICE. *BIS.* My love is like a red, red rose, That's
Till all the seas are dry, my dear, And the

GUITAR.

new - - ly sprung in June. My love is like the me - lo - dy, That's
rocks. . . . melt with the Sun. Oh I will love thee still my dear, While the

sweet - - ly play'd in tune. As fair art thou my bon - ny lass,
sands. . . . of life shall run. And fare - thee well my on - ly love

So deep in love am I, And I will love thee still, my dear, Till
And fare thee well a while, And I will come a - gain, my love, Tho' it

all the seas are dry. IX. loco.
were ten thou - sand mile.

FLOW ON, THOU SHINING RIVER.

E. Major.

GUITAR.

VOICE.

Flow on, thou shi-ning ri - ver, But ere thou reach the sea, Seek
But if, in wand'ring thi - ther, Thou find'st she mocks my pray'r Then

GUITAR.

El - la's bow'r and give her The wreaths I fling o'er thee And
leave those wreaths to wi - ther Up - on the cold bank there And

tell her thus; if she'll be mine, The current of our lives shall be, With
tell her thus: when youth is o'er, Her lone and love - less charms shall be, Thrown

joys a - long their course to shine Like those sweet flow'rs on thee.
by up - on life's weed - y shore, Like those sweet flow'rs on thee.



THE SONG OF THE SLEIGH DRIVER.
DER RUSSISCHE DREISPANN.

English Words by GEORGINA M. STEEPLE.

From the VOLKSLIEDER ALBUM.

E. Major.

ANDANTE CON MOTO.

VOICE. The night is clear the moon is high..... And brightly
Farewell my home my childhood's nest..... Farewell my

GUITAR.

gleams across the snow: The sweet sleigh bells draw quickly nigh And ring gay
land perchance for years Farewell sweet eyes that thrill my breast Whose mem'ry

mu - sic as they go But ah! their guide can on - ly sigh And murmur
brings me naught but tears For cold their glances on me rest Too cold a -

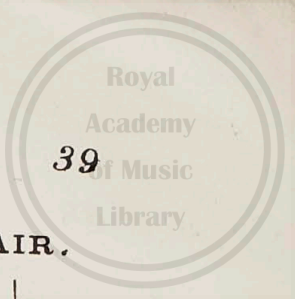
thus his song of woe.
- like for hopes and fears.

rall.....

To gain oblivion of their light
Far, far away I needs must rove
Push on my steeds into the night
And bear me from each vale and grove
Their beauty mocks my aching sight
For I must fly from all I love

Learning the Guitar simplified by M^{me} Sidney Pratten.

His sad song fades upon the air
As fades the moonlight on the hill
Alas! the scene no more is fair
The sounds no more the silence fill
The night falls like a veil of care
The sleigh-bells cease, and all is still.



TO FOREIGN CLIMES I VAINLY ROAM.

Words by GEORGINA M. STEEPLE.

ARABIAN AIR.

VOICE. *A. Minor.*

1- To fo - reign
2- The rose and
3- And when at

CLIMES I vain - ly roam, And strive my sor - row
li - ly as they blow, Bring thoughts of thy fair
night I gaze a - - - bove. And see thro' tears the

to ef - face Each love - ly scene re - calls my
face a - - lone! Each bird that war - - bles soft and
star - ry skies! They tell me of thine eyes of

home In each fair maid thy form I trace.
low Seems but an e - - - cho of thy love.
love That wait me now in Pa - - - ra - - - dise.

Last time.

4 4 1 1 1 1 12th 12th 1 1 1 1

Learning the Guitar simplified by M^{me} Sidney Pratten.

THERE WAS A JOLLY MILLER ONCE.


BY KIND PERMISSION OF MESS^{RS}. CHAPPELL.
FROM THEIR "OLD ENGLISH DITTIES."

17th Century.

Jovially.

GUITAR. 

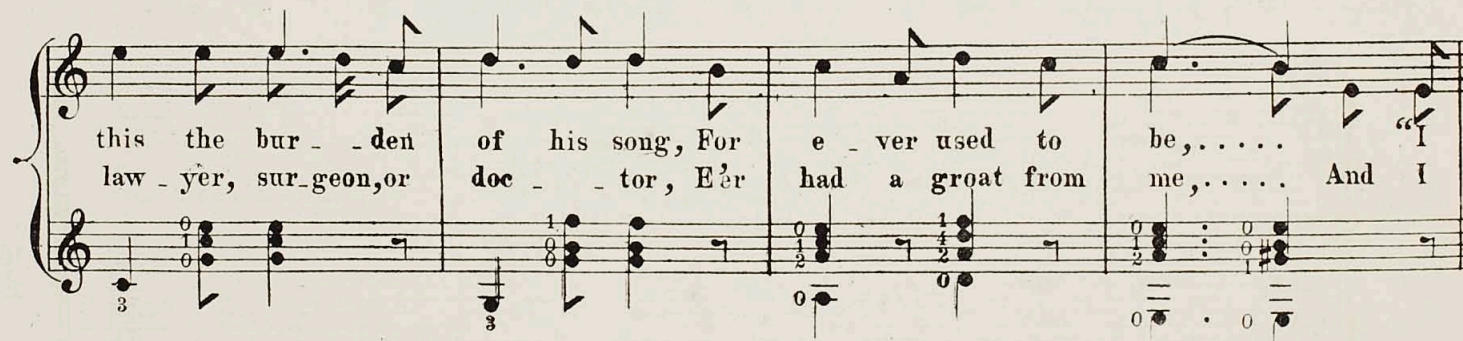
1. There was a jol - ly mil - ler once Liv'd on the ri - ver Dee,..... He
2. I live by my mill, she is to me Like pa - rent, child, and wife,..... I



work'd and sung from morn till night, No lark more blithe than he,..... And
would not change my sta - tion For a - ny other in life,..... No



this the bur - den of his song, For e - ver used to be,..... "I
law - yer, sur - geon, or doc - tor, E'er had a groat from me,..... And I



care for no - bo - dy, no, not I, If no - bo - dy cares for me."
care for no - bo - dy, no, not I, If no - bo - dy cares for me."



Then like the miller, bold and free,
Let us rejoice and sing,
The days of youth were made for glee,
And time is on the wing.

The song shall pass from me to thee,
And round this jovial ring,
And all in heart and voice agree
To sing, "Long live the King."

THE LAIRD O' COCKPEN.

E Minor.

SCOTCH SONG.

MODERATO CON SPIRITO.

GUITAR.

VOICE.

GUITAR.

The Laird o' Cock-pen, he's proud and he's great; His
mind is ta'en up wi' the things o' the state; He want-ed a wife his
braw house to keep; But fa-vour wi woo-ing' was fashous to seek.

Down by the dyke-side a lady did dwell,
At his table-head he thought she'd look well;
M'Cleish's ae daughter o' Claverse-ha' Lee,
A penniless lass wi' a lang pedigree.

His wig was weel pouther'd, an' as gude as new,
His waistcoat was white, his coat it was blue;
He put on a ring, a sword, an' cock'd hat,
An' wha could refuse the Laird wi' a' that?

He took the gray mare, an' rade cannille,
And rapp'd at the yett o' Claverse-ha' Lee;
"Gae tell mistress Jean to come speedily ben,
She's wanted to speak wi' the Laird o' Cockpen."
Learning the Guitar simplified by M^{me} Sidney Pratten.

Mistress Jean she was makin' the elder-flower wine;
"An' what brings the Laird at sic a like time?"
She put aff her apron, an' on her silk gown,
Her mutch wi' red ribbons, an' gaed awa' down.

An' when she cam' ben, he bowed fu' low;
An' what was his errand, he soon let her know.
Amazed was the Laird when the lady said, Na!
An' wi' a laigh curtsie, she turn'd awa'.

Dumfounder'd was he, but nae sigh did he gie;
He mounted his mare, and he rade cannille;
An' aften he thought, as he gaed through the glen,
She's daft to refuse the Laird o' Cockpen.



THE NIGHTINGALE.

Words by GEORGINA M. STEEPLE.

RUSSIAN AIR.

D. Minor.

ANDANTE.

VOICE.

GUITAR.

1. Night has lull'd the birds to rest!
2. When my true love went a - far,
3. Ah! thy song grows faint and low!

One sweet song a - lone I hear
On my hand he placed a ring
Bird un - true wilt thou de - part?

And the song my heart loves best
O'er us a shone a si - lent star
But a hand is on my brow,

Thrills my soul with mem' - ries dear.
And a - - - - - bove we heard thee sing.
And a dear voice cheers my heart.

Learning the Guitar simplified by M^{rs} Sidney Pratten.

ALLEGRO VIVACE.



Night - - in - - gale! oh! Night - - in - - gale!
 Night - - in - - gale! oh! Night - - in - - gale!
 Night - - in - - gale oh! Night - - in - - gale



Sweet - - - est mem' - - - ries with me dwell
 Sigh'd my too, love with tear of pain.
 I, too, have my tale to tell!



And thy notes o'er hill and vale
 Tell to her each eve thy tale
 E - - - cho it o'er hill and vale



Seem..... to tell me all is well.
 Un - - - til I tell my own a - - - gain.
 Love..... re - turns and all is well.

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TURKISH AIR.

ALLEGRETTO.

GUITAR.

Nº 1.

SWISS AIR.

ALLEGRETTO.

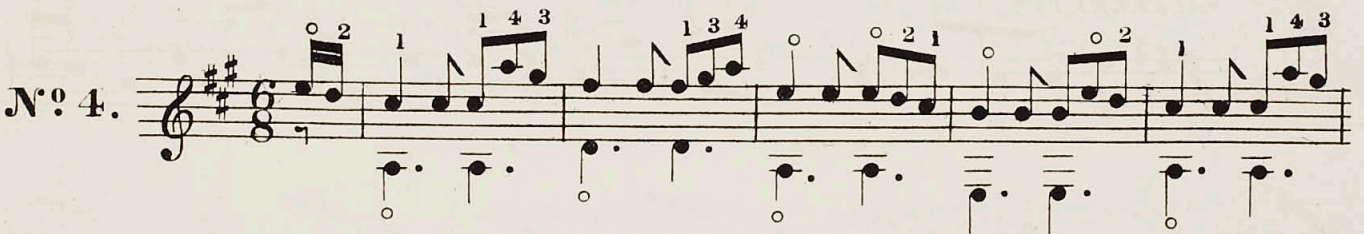
Nº 2.

AIR BY HIMMEL.

MODERATO.



ENGLISH DANCE.





ALLEGRETTO.

CARRULLI.

Nº 5.

A musical score for guitar, titled "Nº 5" by Carrulli. The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. It consists of eight staves of music. The first staff begins with a treble clef, a key signature of three sharps, and a 6/8 time signature. The music is written in a single melodic line. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. There are also some fingerings indicated by numbers 1, 2, 3, 4. The score ends with a double bar line and the word "FINE." written below it.

GUITAR.

47

RUSSIAN AIR.

MODERATO.

Nº 6

See bottom of page 17
for 9th Position.

MONFERRINO.

GUILIANI.

Appendix to Learning the Guitar simplified by Mme Sidney Pratten.



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GUITAR.

CARRULLI.

ANDANTE.

Nº 8.

FINE.

D.C.

Appendix to Learning the Guitar simplified by M^{me} Sidney Pratten.

POCO ALLEGRETTO. GUITAR. 49 CARRULLI.

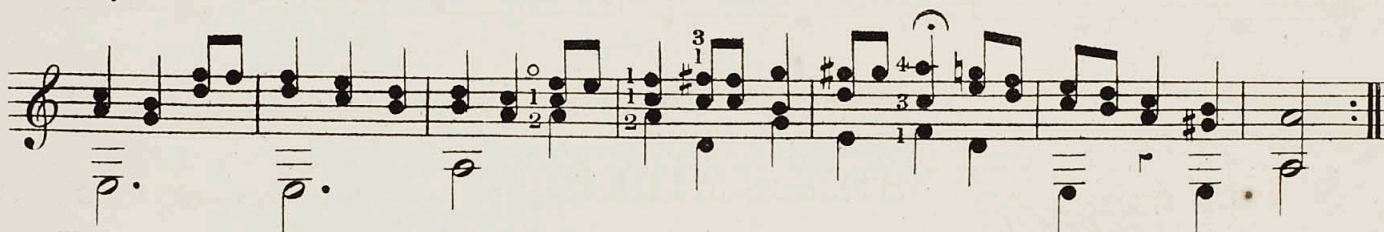
Nº 9.

The musical score is written for guitar in 3/8 time. It begins with a treble clef and a key signature of one flat (B-flat). The first staff is labeled 'Nº 9.' and includes the tempo 'POCO ALLEGRETTO.' and the composer 'CARRULLI.' The score consists of nine staves of music. The first staff has a 3/8 time signature. The music features various guitar techniques, including triplets (indicated by '3' and a bracket), slurs, and fingering numbers (1, 2, 3). The piece concludes with a 'FINE.' marking at the end of the ninth staff.

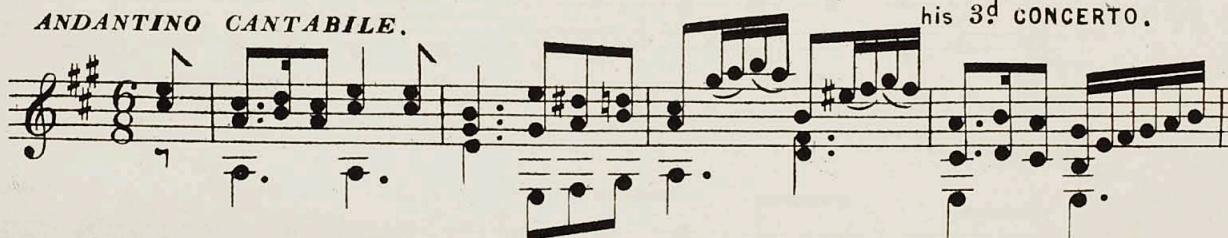
D.C.

LARCHETTO IN A MINOR.

FERDINAND SOR.



ANDANTINO CANTABILE.

GIULIANI, Extract from
his 3^d CONCERTO.

GUITAR.

51

TAZAH BE TAZAH.

INDIAN AIR N^o 1.

ANDANTE.

N^o 11.

Rall: p pp

"HILLI MILLI"

INDIAN AIR N^o 2.

ALLEGRETTO.

N^o 12.

OH. DEAR. WHAT CAN THE MATTER BE.

BY KIND PERMISSION OF MESS^{RS} CHAPPELL.
FROM THEIR "OLD ENGLISH DITTIES."



Cheerfully.

VOICE. 1. Oh! dear! what can the mat-ter be? Dear! dear! what can the mat-ter be?
2. Oh! dear! what can the mat-ter be? Dear! dear! what can the mat-ter be?

GUITAR.

Oh! dear! what can the mat-ter be? Johnny's so long at the fair,.... He
Oh! dear! what can the mat-ter be? Johnny's so long at the fair,.... He

promised he'd buy me a fairing should please me, And then for a kiss, oh! he vow'd he would tease me, He
promised he'd bring me a bas- ket of po- sies, A garland of li- lies, a garland of ro- ses, A

promised he'd bring me a bunch of blue rib- bons To tie up my bon- ny brown hair. And it's
lit- tle straw hat to set off the blue rib- bons That tie up my bon- ny brown hair. And it's

Oh! dear! what can the mat-ter be? Dear! dear! what can the mat-ter be?
Oh! dear! what can the mat-ter be? Dear! dear! what can the mat-ter be?

Oh! dear! what can the mat-ter be? Johnny's so long at the fair,....
Oh! dear! what can the mat-ter be? Johnny's so long at the fair,....

VII

D.C.

BRUDER ICH UND DU.

BROTHER YOU AND I.

FOUR OLD GERMAN SONGS. — MADAME SIDNEY PRATTEN.

VOICE.

Bruder ich und du Bruder ich und du wir schla fen im mer

{ 1.- Brother, you and I, Brother, you and I, We'll seek the moun-tain
2.- Brother, you and I, Brother, you and I, How hap-py shall we

GUITAR.

zu. Bruder ich und du Bruder ich und du wir schlafen im mer zu.

{ 1.- side; And where the lake's deep waters lie, Up on its bo-som glide.
2.- be; When thus beneath the moonlit sky We float so peaceful-ly. And

still und still und im mer still weil mein madchen schlafen will

{ 1.- Still, and still where all is still, And nought but rip-pling wa-ters will;
2.- where re-clines the moon's pale beam, We'll think it spi-rit's eyes that gleam,

stil - - le stil - - le kein gerausch ge-macht.

{ 1.- Sweet - - ly, sweet - - ly re-turn the winds low sigh.
2.- Soft - - ly, soft - - ly, soft and drea-mi-ly.

stil - - le stil - - le kein gerausch ge-macht.

{ 1.- Sweet - - ly, sweet - - ly re-turn the winds low sigh,
2.- Soft - - ly, soft - - ly, soft and drea-mi-ly.

ABSCHIED.

PARTING.

OLD GERMAN SONG.

VOICE. 

Liebchen, a - de! Scheiden thut weh! Weil ich den

Farewell a - gain, Part - ing is pain. Since I must

GUITAR. 



schei - den muss, so gieb mir ei - nen Kuss Liebchen, a - de!

fly from thee, Ah give one kiss to me, Fare - well a gain,



Scheiden thut weh! Liebchen a - de!

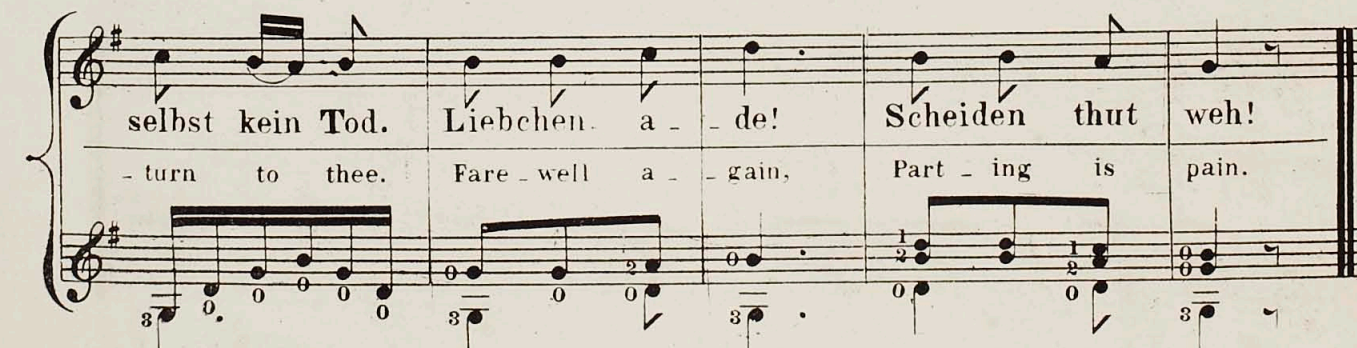
Part - ing is pain. Fare - well a - gain,

Harmonics.



Scheiden thut weh! Wein' nicht die Aeuglein roth, trennt uns ja

Part - ing is pain. Shed no sad tears for me, I shall re -



selbst kein Tod. Liebchen a - de! Scheiden thut weh!

- turn to thee. Fare - well a - gain, Part - ing is pain.

AS IDLY ON A SUMMERS DAY.

OLD GERMAN SONG.

da. juh! Fa la ri dum da.

1. hair.
2. rock.

Lo - re's streaming
Lo - re's dreaded

hair.
rock.

harm:

"KOMMT A VOGEL GEFLOGEN"

PRETTY BIRDIE.

OLD GERMAN AIR.



CUITAR.

S.

| | | | | |
|--------------|-----------------------|--------------------------|------------------|-----------------|
| 1. Kommt a | Vogel ge - | flo en Setzt sich | nieder auf mei | fuss Hat a |
| 2. Lie - ber | Vogel flie - ge | weiter, Nimm a gruss mit | und a kuss | Ach! |
| 1. Pret - ty | Bir die list to | me, Leave the | scented Hawthorn | spray, Wing thy |
| 2. Tell her | that this heart's her | own, Hers to soothe or | hers to break, | And give |

| | | | |
|------------------------|-----------------------|---------------------|--------|
| zet - tel im | schnabel Bringt von | dirn del ei nen | gruss. |
| kann di nit be | gleit - en Weil i | hier blei - ben | muss. |
| way a - cross the | sea To my | lov d one sing this | lay - |
| this kiss - what! hast | thou gone? Bir - die, | wait, Oh bir - die | wait. |

FINE

| | | | | | | |
|-------|----------|-------|----------|-------|----------|----------|
| De a | de a de, | De a | de a de, | De a | de a de | a de a |
| La la | la la la | La la | la la la | La la | la la la | la la la |

| | | | | | | | |
|----------|-------|----------|-------|----------|-------|----------|-------|
| de a de | De a | de a de | De a | de a de | De a | de a de | a de. |
| la la la | La la | la la la | La la | la la la | La la | la la la | la. |

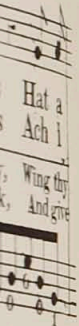
D.C.



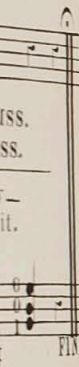
EASY PIECES AND SONGS FOR THE GUITAR

57

GERMAN AIR.

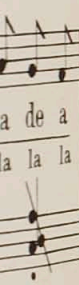


Hat a
Ach l
Wing thy
And give

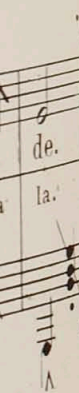


ISS.
SS.
it.

FINE



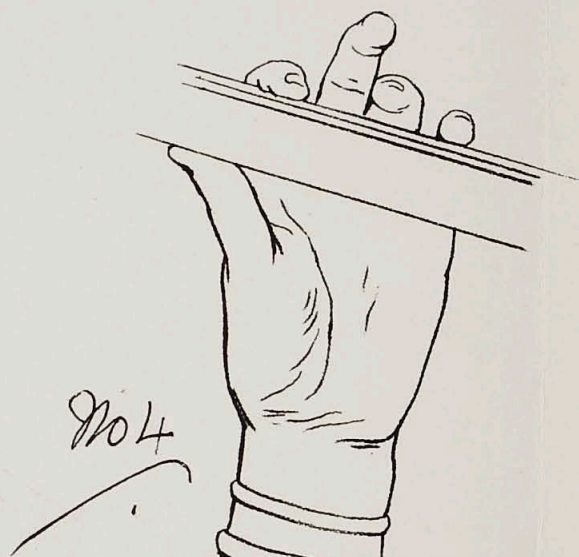
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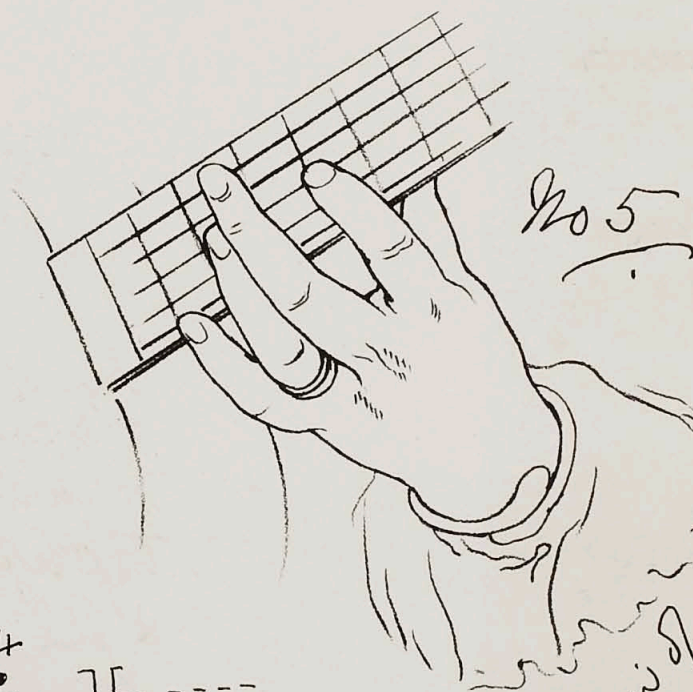
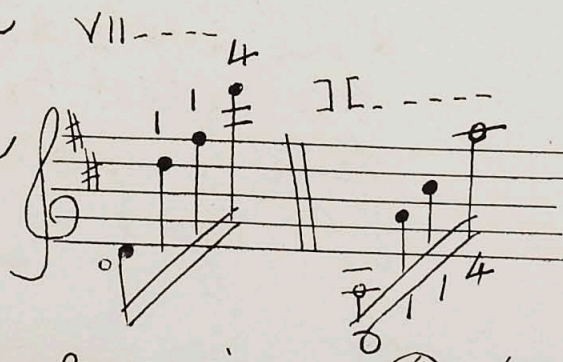
de.
la.

D.C.

OLD GERMAN AIR.
 Drawing of Mrs Sidney Pratten's left hand, shewing the position of thumb & arm, to make the chord of D major in the 7th position.



View of inside of hand shewing angle of thumb to enable the first finger to press tightly on the fret, & the little finger to reach the highest note - This also applies to the chord of A major in 2^d position.



Front view of hand shewing position of thumb & little finger

Drawn by Fred. Cotman, for Mrs Sidney Pratten's book "Learning the Guitar Simplified" London 1883 - Ent. Sta. Hall.

EASY PIECES AND SONGS FOR THE GUITAR

57

SELECTED AND FINGERED BY

MADAME SIDNEY PRATTEN.

LONDON. PUBLISHED AT HER RESIDENCE, 22nd DORSET STREET, PORTMAN SQUARE. W. PRICE 5^s/6^d

HARMONIC WALTZ.

Nº 1.

Harmonics. --- 0 2 1 2 3 2 3 0 0 0 4 0 Harmonics. ---

Strings. ---

Frets. 5. 5. 5. --- 5 ---

0 2 1 2 3 2 3 4 0 2 1 2 3 2 3 0 0 0 4 0

7. 7. 7. 12. 12. 12.

0 2 1 2 3 2 3 3 3 4 0 1 2 1 4 1 0 1 3 1 2 1

7. 7. 7. FINE. 0.

see p. 15. 7th Position. loco. VII. D.C.

SWISS WALTZ.

Nº 2.

see p. 7. S. 2 1 2 1 2 2 1 1 1 1 1 1 0 3 0 1 0 1 4 1

Slur. Slur. FINE.

as played. See pages 7 & 28. Learning the Guitar Simplified.

Harmonics. --- S.

Strings. ---

Frets. 5 4 5 4 3 5 5 4 3 4 5 5 4 5 4 3 5 5

result of the above harmonics. D.C.

For explanation of the above HARMONICS, POSITIONS, SLURS and GLISSÉ, see "Learning the Guitar Simplified" by MADAME SIDNEY PRATTEN. Price 10/6.

58

SPANISH DANCE.

Nº 3.

For Slurs see page 7. Nº 26

WALTZ.

Nº 4.

Exercise for the Glisse see page 7. Nº 25
9th Position. see page 17.

MONFERRINO.

GUILIANI.

Nº 5.

SWEET, GOOD-NIGHT.

59

SERENADE.

GERMAN AIR.

VOICE.    High in Heav'n the

GUITAR.    

si - - lent Moon Now guides her pear - - ly car,

Dost thou hear, He - - le - - na dear, My song, my soft Gui -

- - tar? Dost thou hear, He - - le - - na dear, My song, my

soft Gui - tar?

May no harmful cares be thine.
Thy kind repose to mar;
But thoughts and rest, serene and blest,
As those of Angels are.

Rugged is my mountain way,
And I must be afar;
Ere mornings light, then Sweet Good-night!
Be hush'd, my soft Guitar!



THE MINSTREL'S LAY.

GERMAN AIR.

VOICE.

1.— Light - ly and cheer i - ly,
2.— Sweet is my shel - ter free,
3.— Sun shine and friend - ly cheer,

GUITAR.

Sing - ing right mer - ri - ly,
Un - der the green wood tree,
These all my toils en - dear,

0 1 4 0 4 1

I a poor min - strel gay, Thro' the world find my way,
Sweet is the draught I take, Fresh from the sil - ver lake,
Oh! and all else a - bove, Smiles from my own true love.

I a poor min - strel gay, Thro' the world find my way.
Sweet is the draught I take, Fresh from the sil - ver lake.
Oh! and all else a - bove, Smiles from my own true love.

ANGEL OF PEACE.

61

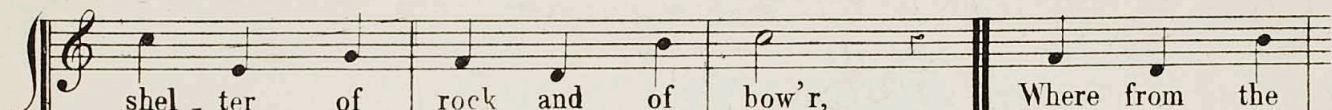
HUNGARIAN AIR.

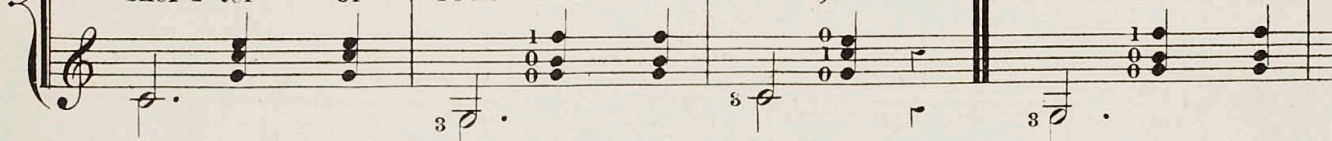
VOICE. 

CUITAR. 

















2
O'er its vain conflicts no more vainly mourning,
Fain my poor heart to its refuge would flee:
Angel of Peace to thy Heaven returning,
Leave, Oh! yet leave thou this blessing for me.



MY HOME IN THE FOREST.

GERMAN AIR.

VOICE.

GUITAR.

I've rov'd o'er the mountain, I've cross'd the wide sea;
But still would my thoughts to my Fatherland flee.

Ta ra la, &c.
To others be fortune and pride of degree,
Be mine the sweet shelter of bower and tree!

Ta ra la, &c.
The smiles that I love 'mid its coverts I see
And there shall my joy and my resting-place be.
Ta ra la, &c.

63

THE MUSIC BY C.M.WEBER.

VOICE. Oh! sleep thou my love, on thy pil - low find

GUITAR.

rest, The sports of the green have thy spi - rits o'er - prest. Thy

heart and thine eyes are in need of re - pose, Then seal them up

both, till the morn - ing un - close, Then seal them up both, till the

morn - ing un - close.

To day thou hast borne off the garland from all,
And tomorrow again Pleasure waits thy recall;
Then calm thee awile, or too soon its gay pow'r
Will outwear thy dear life O my beautiful flow'r!

3

Sleep on my beloved! sweet peace is thy due,
Tomorrow our triumphs again shall renew:
The chime warns me hence, till the night shadows flee,
Oh! rest thee then, dear one! my heart is with thee.

Nº1, IN COMMON KEY,
WITH HARMONIC DIAGRAM ADDED.

Nº2, IN E MAJOR,
WITH HARMONIC DIAGRAM ADDED.

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